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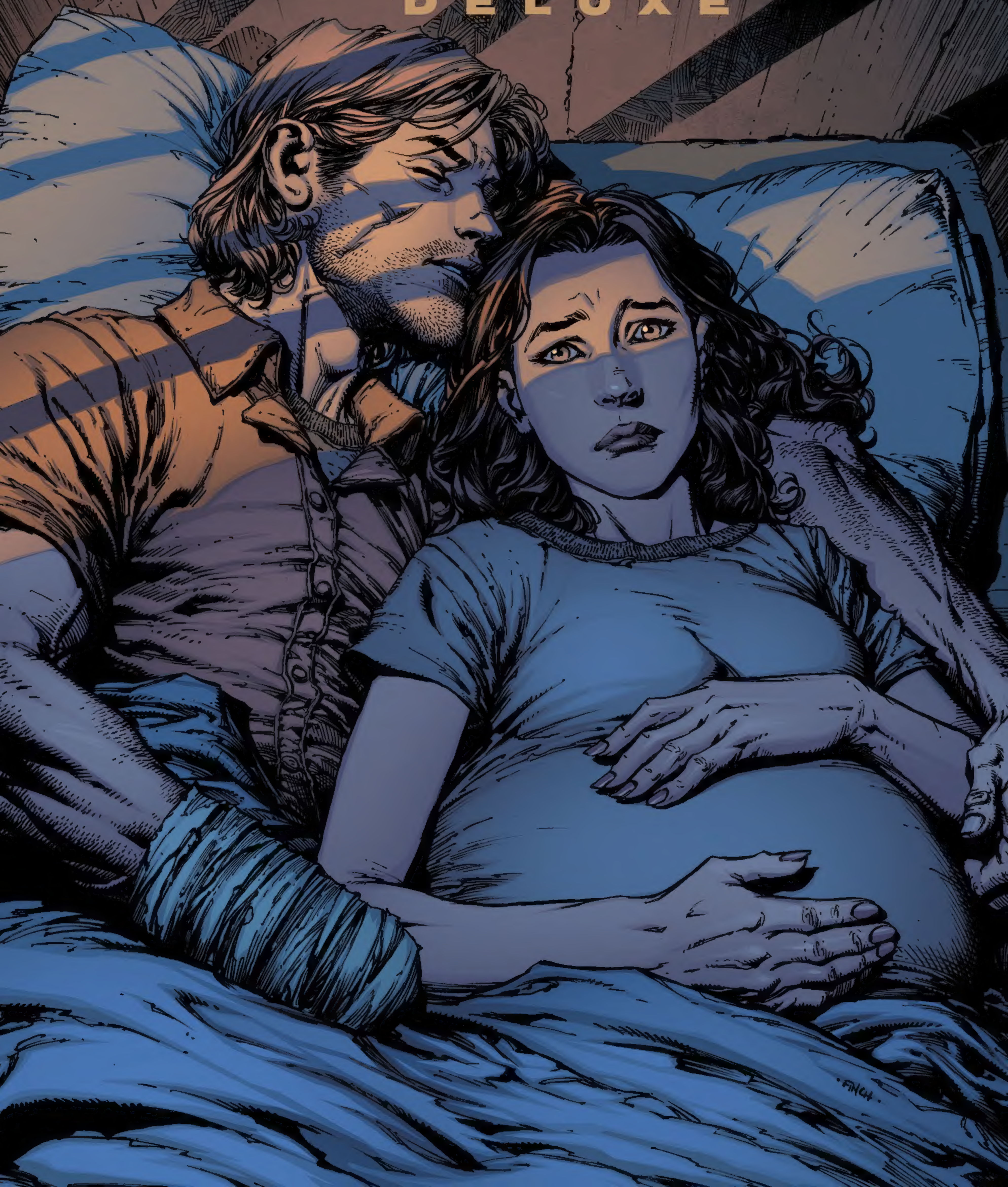
ROBERT KIRKMAN

CHARLIE ADLARD

DAVE McCAIG

THE WALKING DEAD

DELUXE



ESCRITOR
ROBERT KIRKMAN

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CHARLIE ADLARD

COLORISTA *ROTULISTA*
DAVE McCAIG RUS WOOTON

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ANDRES JUAREZ JILLIAN CRAB

CREADOR DE THE WALKING DEAD
ROBERT KIRKMAN



ANTERIORMENTE:

Rick descubrió a Martínez cuando volvía a Woodbury y lo mató para impedir que comunicara la ubicación de la prisión al pueblo y al Gobernador, que posiblemente aún seguía vivo. Mientras tanto, Glenn también ha estado pensando en el futuro y ha decidido proponerle matrimonio a Maggie.



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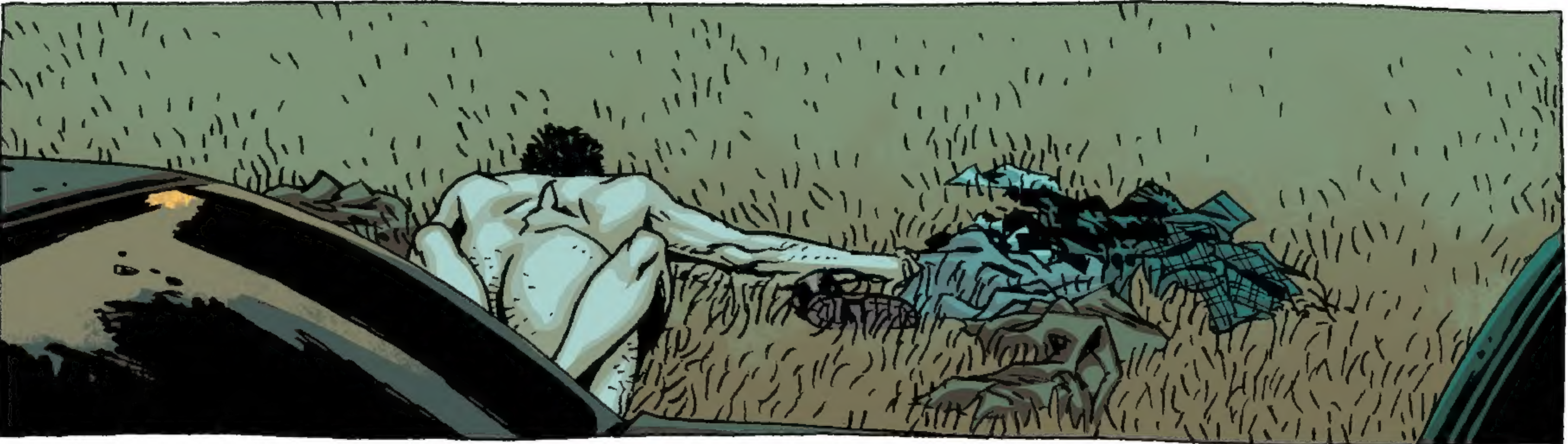


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CARL ESTÁ BIEN. SIGUE DORMIDO EN LA PARTE TRASERA DE ESE COCHE.

¿LORI?

GRACIAS POR VER CÓMO ESTABA, SHANE. PERDONA, ESTOY-- SOLO ESTOY PENSANDO.



¿TIENES FRÍO?

NO MUCHO, NO--PERO GRACIAS.

¿ESTÁS BIEN?



POR UN INSTANTE, MIENTRAS ESTÁBAMOS--

ME HE OLVIDADO DE TODO. ME HE OLVIDADO--Y SOLO ESTÁBAMOS AQUÍ.

GRACIAS POR ESO.



A MÍ ME HA PASADO LO MISMO, LORI. HA SIDO--

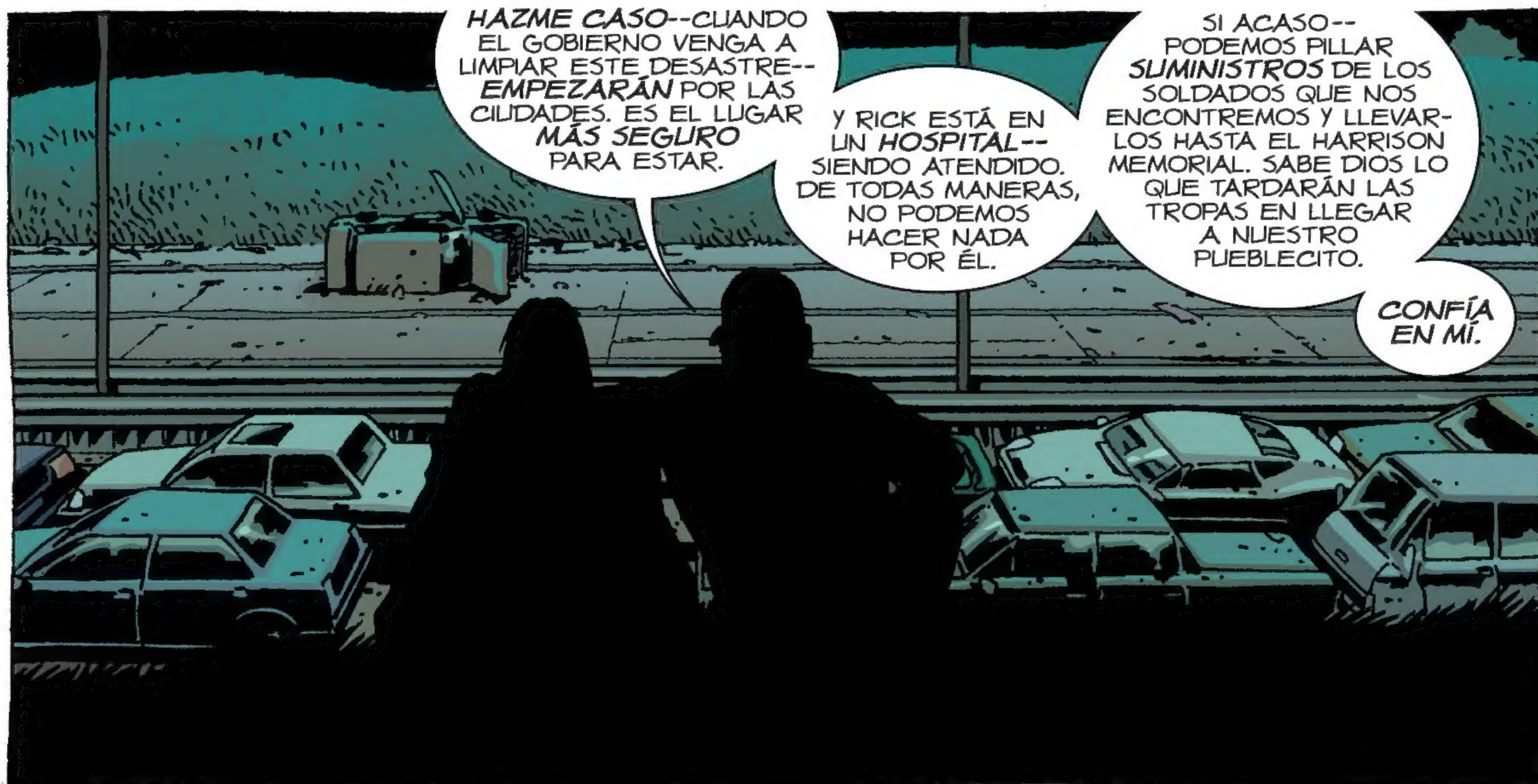
HA SIDO ESPECIAL.

MIS PADRES SEGURAMENTE ESTÁN MUERTOS.

HEMOS VENIDO HASTA AQUÍ PARA NADA. DEJAMOS A RICK CON UN GRUPO DE EXTRAÑOS CUIDANDO DE ÉL--PARA NADA.



¿ESTÁS SEGURO DE QUE DEBERÍAMOS QUEDARNOS AQUÍ?



HAZME CASO--CUANDO EL GOBIERNO VENGA A LIMPIAR ESTE DESASTRE--EMPEZARÁN POR LAS CIUDADES. ES EL LUGAR MÁS SEGURO PARA ESTAR.

Y RICK ESTÁ EN UN HOSPITAL--SIENDO ATENDIDO. DE TODAS MANERAS, NO PODEMOS HACER NADA POR ÉL.

SI ACASO--PODEMOS PILLAR SUMINISTROS DE LOS SOLDADOS QUE NOS ENCONTREMOS Y LLEVARLOS HASTA EL HARRISON MEMORIAL. SABE DIOS LO QUE TARDARÁN LAS TROPAS EN LLEGAR A NUESTRO PUEBLECITO.

CONFÍA EN MÍ.



LO SIENTO, SHANE. ES QUE--NO PUEDO EVITAR SENTIRME CULPABLE POR HABERLE ABANDONADO. Y AHORA--DESPUÉS DE LO QUE ACABAMOS DE HACER.

...

¿QUÉ HAY DE NOSOTROS? CUANDO TODO EL CAOS HAYA TERMINADO--CUANDO LAS COSAS VUELVAN A LA NORMALIDAD Y TODOS ESTOS MONSTRUOS HAYAN DESAPARECIDO--¿LUEGO QUÉ?

CUANDO RICK DESPIERTE--CUANDO SE RECUPERE... CUANDO VOLVAMOS A CASA...

¿VAS A CONTARLE LO NUESTRO?



NO LO SÉ.





¿EN QUÉ
ESTÁS
PENSANDO?

¿QUÉ?

ESTÁBAMOS
HABLANDO DE
ATLANTA--DE
CUANDO ME VISTE
POR PRIMERA
VEZ. ENTONCES
TE HAS
DISTRAÍDO.

¿EN QUÉ
ESTÁS
PENSANDO?



OH, EN NADA.
SOLO...

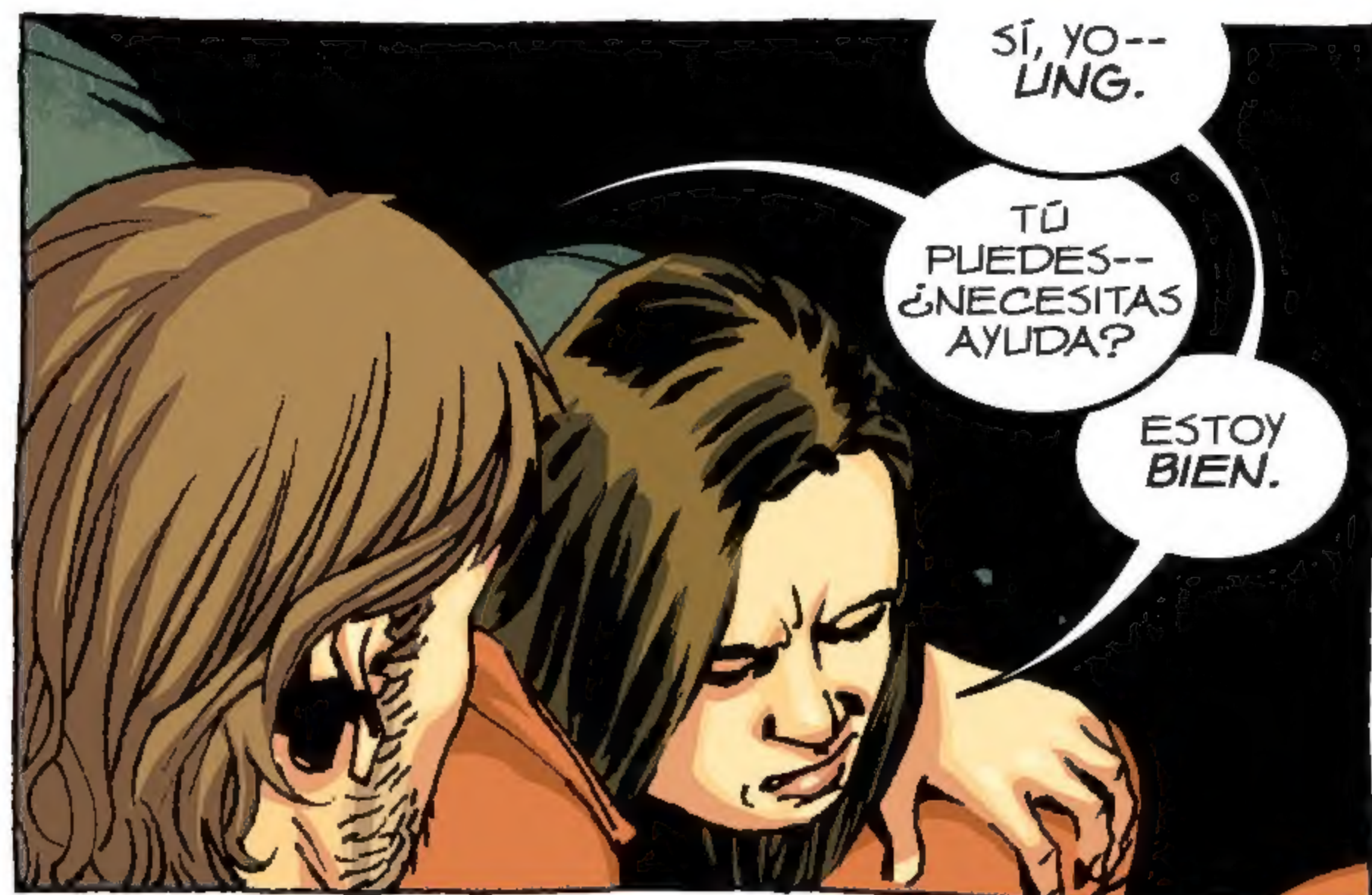
MEDITABA.

HEMOS PASADO
POR MUCHAS
COSAS ESTOS
ÚLTIMOS MESES.
SOLO PENSABA
EN TODO
ESO...



ASÍ QUE
CARL TIENE
SU PROPIO
CUARTO--QUÉ
BIEN.

UN
PASO MÁS
CERCA DE LA
NORMALI-
DAD.



SÍ, YO--
LING.

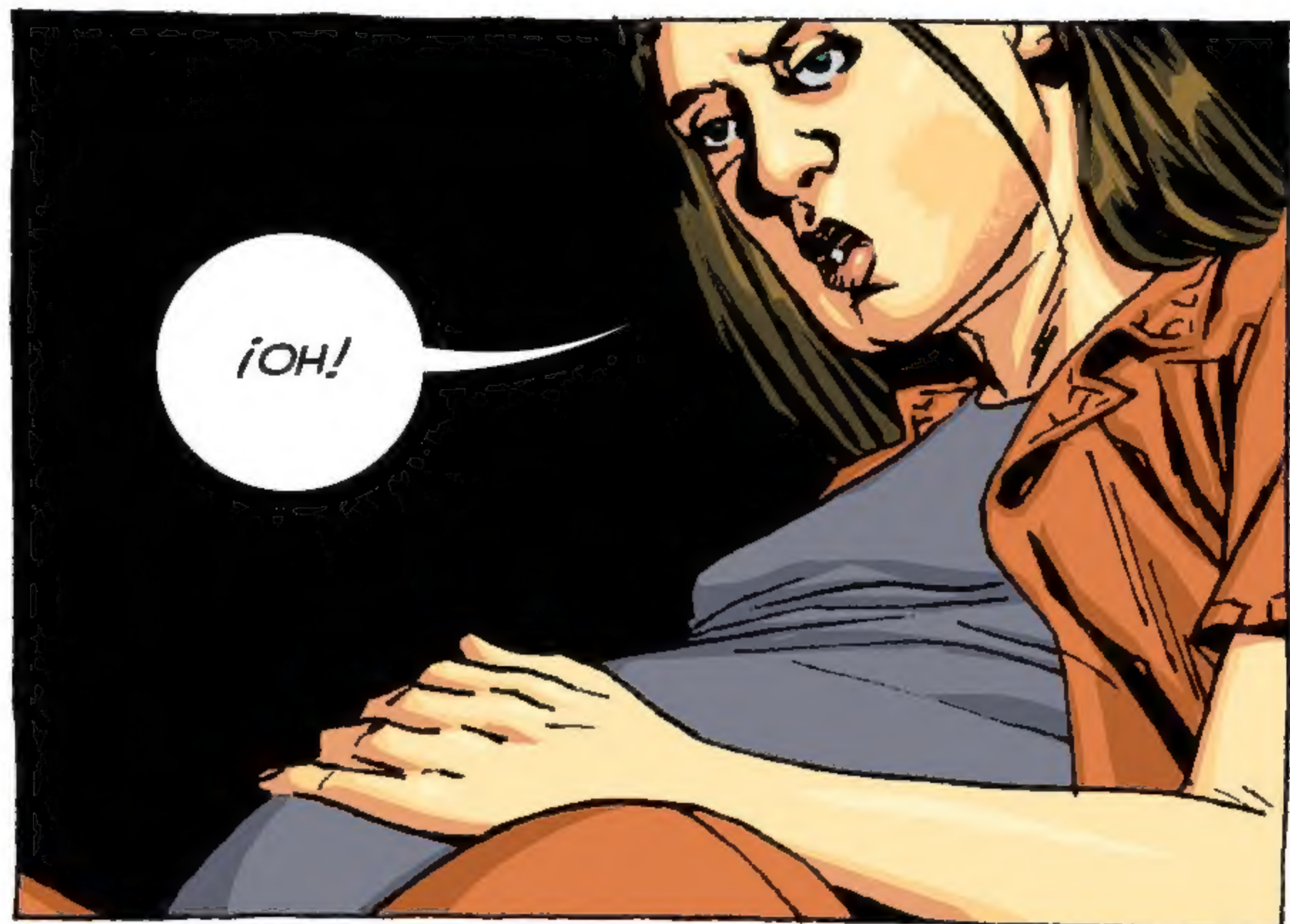
TÚ
PUEDES--
¿NECESITAS
AYUDA?

ESTOY
BIEN.



CUANDO TE FUISTE LA
ÚLTIMA VEZ--CUANDO
ESTUVISTE EN WOODBURY--
PENSÉ QUE CARL
NUNCA VOLVERÍA A
DORMIR SOLO.

ES
AGRADABLE
ESTAR A SOLAS
CONTIGO DE VEZ
EN CUANDO.



¡OH!



¿EL BEBÉ
DE
NUEVO?

SÍ, HOY
ESTÁ DANDO
PATADAS COMO
UN LOCO.

ÉL HA
ESTADO--

LO ESTOY
HACIENDO
OTRA VEZ ¿NO?
NO PUEDO DEJAR
DE REFERIRME AL
BEBÉ COMO SI FUERA
UN NIÑO. PERO LA
VERDAD ES QUE NO
LO SABEMOS--PODRÍA
SER UNA NIÑA.
ESO ESTARÍA BIEN--
PARA TENER LA
PAREJA.

SUPONGO
QUE ES POR
CARL--ESTOY
ACOSTUMBRADA
A UTILIZAR LOS
PRONOMBRES
MASCULINOS.

OJALÁ LO
SUIPIÉRAMOS.
CLARO QUE--NO
ES QUE TENGAMOS
QUE PINTARLE
EL CUARTO AL
BEBÉ NI NADA
PARECIDO...



TENGO QUE HACER UNA CLINA-- UNA CAMITA-- ALGO.



HE ESTADO TAN PREOCCUPADO CON TODO LO DEMÁS--QUE NI SIQUIERA HE PENSADO EN TODO ESTO.

NECESITAMOS TANTAS COSAS--HAY TANTO POR HACER.

CÁLMATE-- TODO IRÁ BIEN. TENEMOS ALGO DE TIEMPO.

YA LO SOLUCIONAREMOS. AHORA ES TARDE-- MAÑANA SERÁ UN DÍA MUY LARGO-- VAMOS A DORMIR UN POCO.

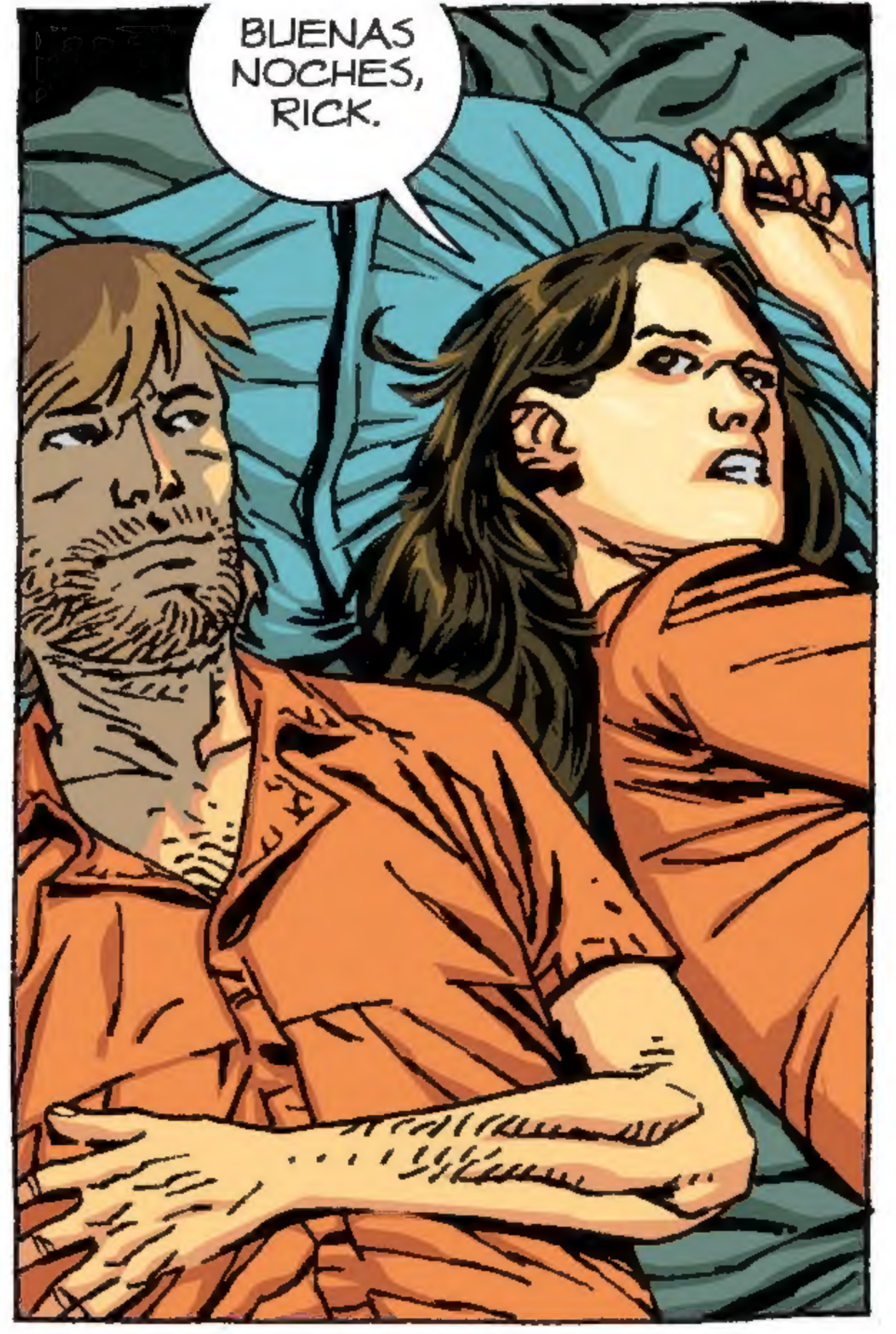


SÍ--UN DÍA LARGO.

ESTOY AGOTADO.



BUENAS NOCHES, RICK.





HAS
MADRUGADO.
ESTE SITIO
EMPIEZA A
TENER BUEN
ASPECTO.

¿EH?

OH--SÍ.
LA VERDAD
ES QUE LAS
INSTALACIONES
ESTÁN EN BUEN
ESTADO.



NO ESPERABA QUE UNA
PRISIÓN ESTUVIERA TAN
BIEN EQUIPADA. O SEA--NO
TIENE NADA **ESPECÍFICO**
PARA UN PARTO, PERO HAY
MUCHO EQUIPAMIENTO
QUE PODRÉ
USAR.

Y EN CUANTO
HAGA EL
INVENTARIO Y LO
ORGANICE TODO,
ESTAREMOS PREPARADOS
PARA AFRONTAR **LO
QUE SEA**. INCLUSO
HAY ALGUNOS LIBROS
DE MEDICINA AQUÍ
QUE VOY A
LEER.

CREO
QUE LORI
Y EL BEBÉ
ESTARÁN
BIEN.

AÚN TENGO
MUCHO QUE
APRENDER.

SOY **CAROL**, POR
CIERTO. SOY LA MADRE DE
SOPHIA--LA NIÑA PEQUEÑA
DE AQUÍ. CREO QUE AÚN NO
NOS HAN PRESENTADO NI
HEMOS TENIDO OCASIÓN
DE HABLAR.

SÍ, LO SIENTO.
SUPONGO QUE
ES POR **MI CULPA**
MÁS QUE NADA.
ÉRAMOS TANTOS EN
WOODBURY QUE NO
SENTÍAMOS LA
NECESIDAD DE
CONOCER A
TODO EL
MUNDO.

HE HABLADO
CON POCAS
GENTE DESDE
QUE LLEGUÉ.

ME HE
ACOSTUM-
BRADO A
SER RESER-

OH, NO TE
PREOCUPES.
NADIE SE HA
OFENDIDO NI NADA--
DESDE LUEGO YO
NO, SOLO QUERÍA
PRESENTARME.

PARECES
UNA
BUENA
PERSONA.

GRACIAS--
TE LO
AGRADEZCO
MUCHO.

CREO
QUE NOS
LLEVAREMOS
MUY
BIEN...



¿ESTÁS PRESENTABLE, PATRICIA?

LO SUFICIENTE. ADELANTE.

¿ESTÁS BIEN? SOLO QUERÍA VER CÓMO ESTABAS. HACE MUCHO TIEMPO QUE NO HABLAMOS.

¿ESTÁS BIEN?

CLARO, BILLY. SOLO PENSABA EN OTIS. NO HIZO MUCHO RUIDO SU MUERTE. SUPONGO QUE LA GENTE EMPIEZA A ACOSTUMBRARSE. SIN EMBARGO--ES UNA LASTIMA.

LA MAYORÍA DEL TIEMPO ERA UN VERDADERO CAPULLO--PERO ERA LO MÁS PARECIDO A UN AMIGO QUE HE TENIDO POR AQUÍ.

LO SIENTO. MI PADRE, YO--MAGGIE. ESTÁBAMOS, COMO TODOS LOS DEMÁS, CABREADOS CONTIGO POR LO QUE HICISTE CON LOS PRISIONEROS, PERO TODOS HEMOS HECHO ALGO DE LO QUE NO NOS SENTIMOS ORGULLOSOS. NADIE ES PERFECTO.

SEGUIMOS SIENDO TUS AMIGOS. TRATARÉ DE EMPEZAR A ACTUAR COMO TAL.

VAS A VENIR A LA BODA DE MI HERMANA, ¿NO?

NO ME HAN INVITADO.

A MÍ TAMPOCO ME HAN INVITADO, PERO VOY A ESTAR. CREO QUE HAN SUPUESTO QUE TODO EL MUNDO IRÁ.

NO SE HAN MANDADO INVITACIONES, ¿SABES? ASÍ QUE-- ¿QUIERES VENIR? SÉ QUE MAGGIE QUERRÍA QUE ESTUVIERAS ALLÍ-- HUBO UN TIEMPO EN QUE ERAS COMO UNA MADRE--O AL MENOS UNA HERMANA MAYOR PARA ELLA.

NO LO SÉ.

¿CUÁNDO ES?

SI HABLO EN LENGUAS HUMANAS Y ANGELICALES, PERO NO TENGO AMOR, NO SOY MÁS QUE UN METAL QUE RESUENA O UN PLATILLO QUE HACE RUIDO. SI TENGO EL DON DE PROFECIA Y ENTIENDO TODOS LOS MISTERIOS Y POSEO TODO CONOCIMIENTO, Y SI TENGO UNA FE QUE LOGRA MOVER MONTAÑAS, PERO ME FALTA EL AMOR, NO SOY NADA. SI REPARTO ENTRE LOS POBRES TODO LO QUE POSEO, Y SI ENTREGO MI CUERPO PARA QUE LO CONSUMAN LAS LLAMAS, PERO NO TENGO AMOR, NADA GANO CON ESO.

EL AMOR ES PACIENTE, ES BONDADOSO. EL AMOR NO ES ENVIDIOSO NI JACTANCIOSO NI ORGULLOSO. NO SE COMPORTA CON RUDEZA, NO ES EGOÍSTA, NO SE ENOJA FÁCILMENTE, NO GUARDA RENCOR. EL AMOR NO SE DELEITA EN LA MALDAD, SINO QUE SE REGOCIJA CON LA VERDAD. TODO LO DISCULPA, TODO LO CREE, TODO LO ESPERA, TODO LO SOPORTA.

ESTOS DOS HAN PREPARADO SUS VOTOS.

MAGGIE, AMOR MÍO, PROMETO PROTEGERTE Y HONRARTE--Y MANTENERTE A SALVO Y PROTEGIDA--JIM--Y PROMETO AMARTE EL RESTO DE MI VIDA Y HACER TODO LO QUE ESTÉ EN MI MANO PARA CONSEGUIR QUE SEAN MUCHOS AÑOS.

HOY, UN DÍA DE AMOR Y CELEBRACIÓN, PROMETO COMPARTIR MI VIDA CONTIGO, TANTO SI VIENEN DÍAS FELICES O TRISTES, LOS VIVIRÉ CONTIGO. GLENN, ME ENTREGO A TI COMO TU ESPOSA.

MAGGIE, ¿ACEPTAS A ESTE HOMBRE COMO ESPOSO, Y PROMETES SERLE FIEL EN LA SALUD Y EN LA ENFERMEDAD, Y, ASÍ, AMARLO Y RESPETARLO TODOS LOS DÍAS DE TU VIDA?

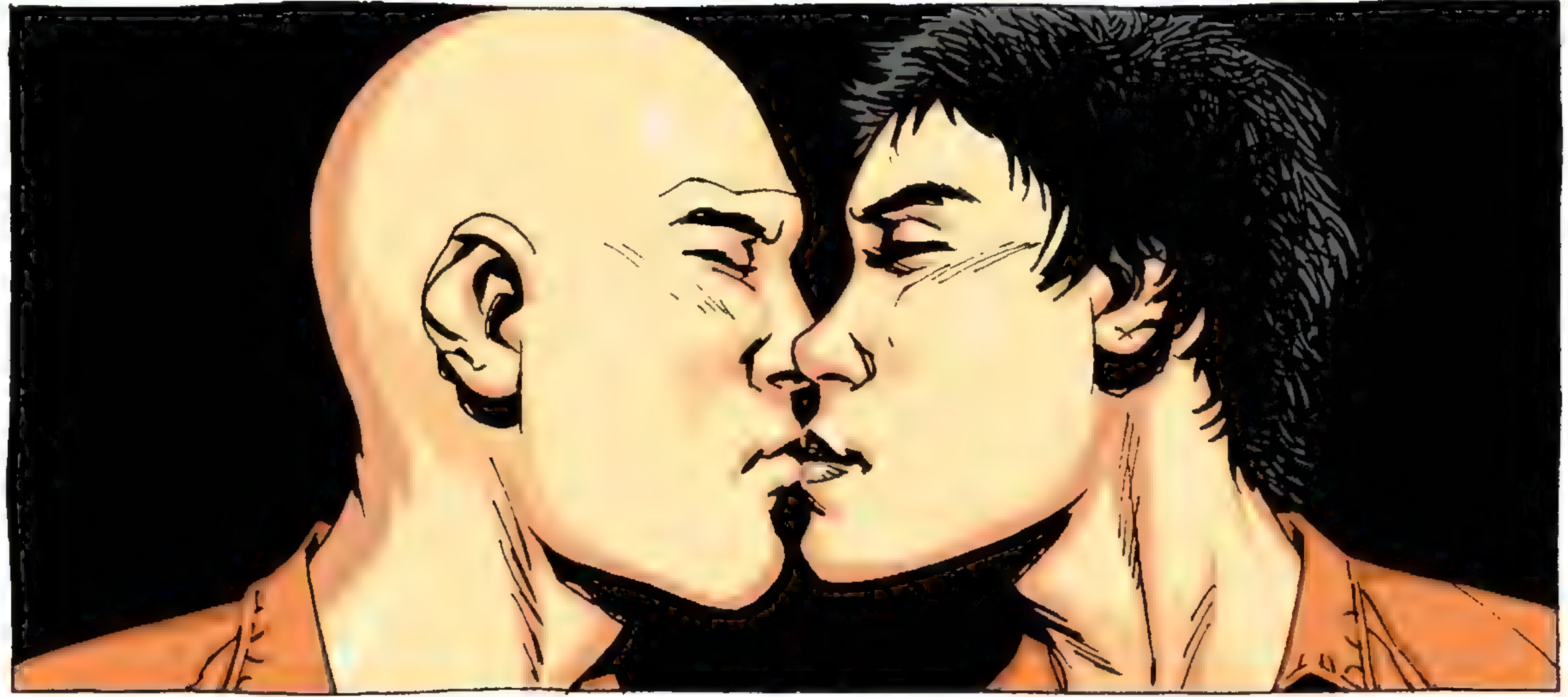
SÍ QUIERO.

GLENN, ¿ACEPTAS A ESTA MUJER COMO ESPOSA, Y PROMETES SERLE FIEL EN LA SALUD Y EN LA ENFERMEDAD, Y, ASÍ, AMARLA Y RESPETARLA TODOS LOS DÍAS DE TU VIDA?

SÍ QUIERO.

ENTONCES, POR LOS PODERES QUE ME CONFIEREN LAS CIRCUNSTANCIAS EXCEPCIONALES DE NUESTRAS VIDAS Y POR NUESTRO SEÑOR--OS DECLARO **MARIDO Y MUJER.**

PUEDES BESAR A LA NOVIA.



HA SIDO BONITO--
ES DECIR, NO QUIERO
SONAR MUY *CURSI* NI
NADA, PERO HA SIDO
UNA CEREMONIA
BONITA. O SEA--
MUCHO MÁS DE
LO QUE HABÍA
IMAGINADO.

SÍ... MI
"VESTIDO" ERA
REALMENTE
PRECIOSO.

HEH, SÍ--
LINO DE LOS
QUE PASAN A
LA HISTORIA.

BUENO...

SÍ...
CASADOS.

AHORA
ESTAMOS
CASADOS,
¿EH?

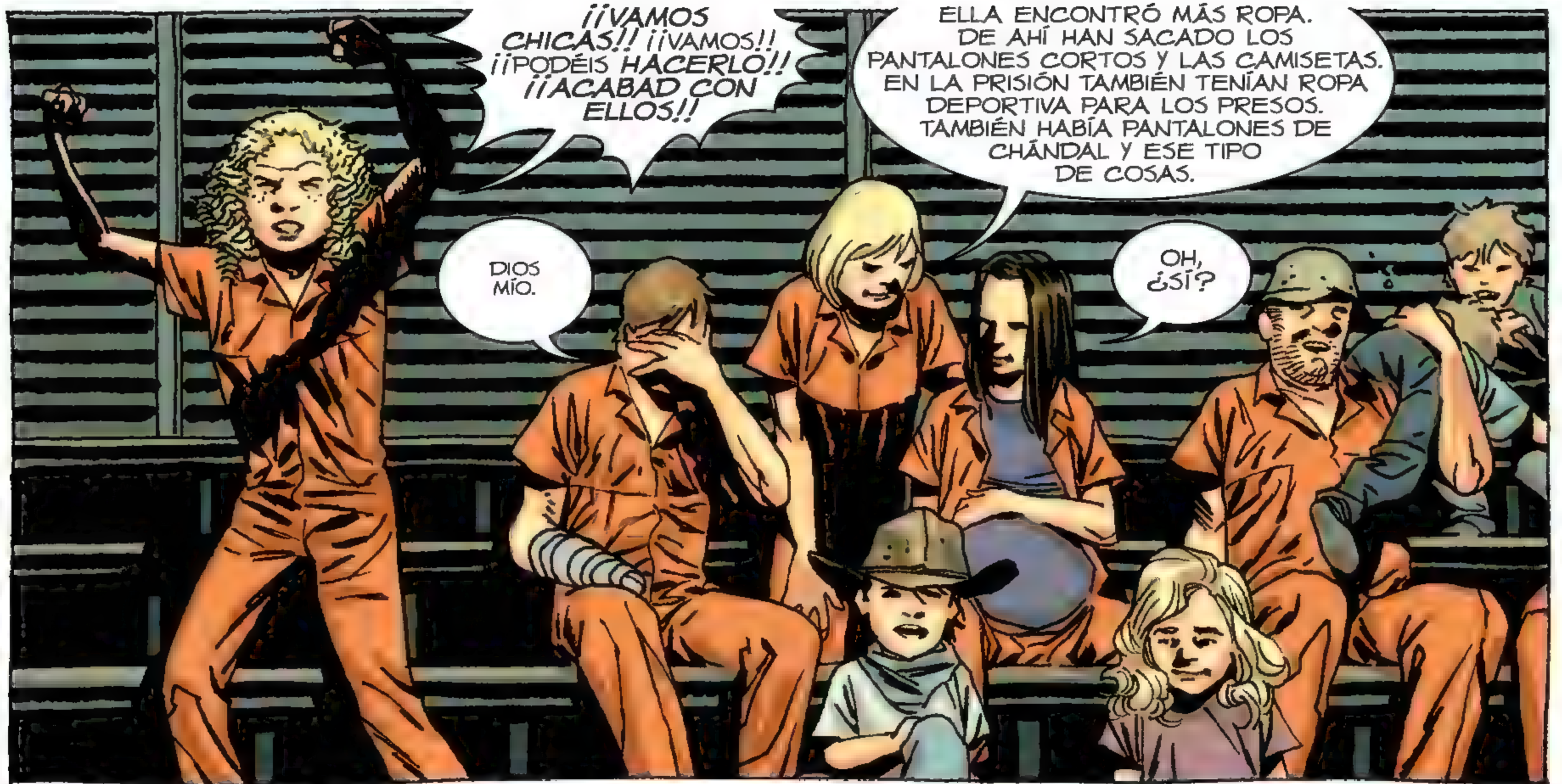


¡VEN
AQUÍ,
MARIDO!

¡OOOF!







¡¡VAMOS CHICAS!! ¡¡VAMOS!!
¡¡PODÉIS HACERLO!!
¡¡ACABAD CON ELLOS!!

ELLA ENCONTRÓ MÁS ROPA.
DE AHÍ HAN SACADO LOS
PANTALONES CORTOS Y LAS CAMISETAS.
EN LA PRISIÓN TAMBIÉN TENÍAN ROPA
DEPORTIVA PARA LOS PRESOS.
TAMBIÉN HABÍA PANTALONES DE
CHÁNDAL Y ESE TIPO
DE COSAS.

DIOS
MÍO.

OH,
¿SÍ?



ANDREA DICE QUE
AHORA TIENE TODO TIPO
DE MATERIALES PARA
HACER ROPA. HARÁ
ABRIGOS DE INVIERNO PARA
TODOS LOS CRÍOS. ME HA
PEDIDO QUE LA AYUDE.
CUANDO SE OCUPE DE
LOS NIÑOS, CREO QUE
EMPEZARÁ A HACER
COSAS PARA
NOSOTROS.

OJALÁ ME
HICIERA ALGO DE
ROPA PREMAMÁ.
ANDAR POR AQUÍ
ASÍ NO ES
DIVERTIDO.

YA--
SUPONGO
QUE HA
ESTADO MUY
OCUPADA.



¿POR QUÉ NO
JUEGAS, PAPÁ?
LES DARÍAS UNA
PALIZA.

OH,
LO HABÍA
OLVIDADO.



LO
SIENTO.



NO PASA NADA,
HIJO. NO TE SIENTAS
MAL. NO ME MOLESTA.
NO TE SIENTAS
INCÓMODO.

SOLO
ES UN
ERROR
TONTO.

VALE,
PAPÁ.

VALE--¿QUÉ
TENEMOS
AQUÍ?

DIEZ RIFLES,
CUATRO ESCOPETAS,
DIEZ PORRAS, UNOS
TASERS, MUCHA MENOS
MUNICIÓN DE LA
QUE **PENSABA** QUE
TENÍAMOS--NOS QUEDAN
OCHO TRAJES MÁS,
SIN CONTAR EL
DE GLENN.

AQUÍ HAY
UN PAR DE
PISTOLAS. TENEMOS
QUE COMPROBAR SI
ESTAS BALAS VALEN EN
NUESTRAS ARMAS--A
VER SI SON LAS MISMAS
QUE LAS QUE NOS
QUEDAN DE LA
ARMERÍA DE
ATLANTA.

¿DEBERÍAMOS
SACAR TODO
ESTO DE
AQUÍ?



PUES NO SÉ--PERO
TENER EL GENERADOR
ENCENDIDO PARA
HACER INVENTARIO DE
LAS ARMAS AQUÍ ES
DESPERDICAR GASO-
LINA--TENEMOS
QUE **DARNOS**
PRISA.

NO TE PREOCUPES,
LOS NIÑOS ESTÁN VIENDO
"SOCIOS Y SABUESOS"
CON TODOS LOS DEMÁS--
TENEMOS EXACTAMENTE
CIEN MINUTOS--DE
ACUERDO CON LA
CARÁTULA.

HE
PENSADO QUE
COMO ÍBAMOS A
TENER ESE CHISME
ENCENDIDO DE
TODAS FORMAS--DE
PASO PODÍAMOS
DEJAR QUE SE
DIVIERTAN.



NO ES
SUFICIENTE.

¿QUÉ
QUIERES
DECIR,
DALE?



NO TENEMOS
SUFICIENTE. POR
LO QUE DICES DE
WOODBURY--NO
PODREMOS
DEFENDERNOS.

DICES
QUE TIENEN
UNA PLANTILLA
COMPLETA DE GUARDIAS
APOSTADOS EN CADA
VALLA, ENTRENADOS PARA
USAR RIFLES--¿LISTOS
PARA DEFENDER ESE
LUGAR? ¿DE CUÁNTOS
HOMBRES HABLAMOS?
¿DE DIEZ? ¿DE
VEINTE?

NOSOTROS NOS
PASAMOS LA MAYOR
PARTE DEL TIEMPO SENTADOS
DETRÁS DE LAS VALLAS Y
JUGANDO A LAS CARTAS--
NO ESTAMOS PREPARADOS
PARA ESTO--Y LO SABIA...
PERO AHORA LO TENGO
CLARO--

AUNQUE
ESTUVIERAMOS
PREPARADOS,
NO TENEMOS
LAS ARMAS
SUFICIENTES.



NO PUEDO
CONTRADECIRTE,
PERO, ¿CÓMO
PODEMOS
SOLUCIONARLO?
ESTOY
PERDIDO.

SÍ--
¿TIENES
ALGUNA
IDEA?

SÍ,
UNA.

EL PUESTO DE LA GUARDIA
NACIONAL. SI ESTÁ PRÓXIMO
A SU PUEBLO--PODREMOS
ENCONTRARLO--Y LLEVAR-
NOS LO QUE NO SE HAYAN
LLEVADO YA.

PERO NO SABEMOS
DÓNDE ESTÁ. NOS
PODRÍAMOS LLEVAR
UN TIEMPO
ENCONTRARLO.



SI NOS ESTÁN BUSCANDO,
CREO QUE **NOSOTROS**
DEBERÍAMOS BUSCAR
EL PUESTO.

SI NO
CONSEGUIMOS
MÁS ARMAS,
ESTAMOS
JODIDOS.

COINCIDO--
DEBERÍAMOS SALIR
A LA CARRETERA
LO ANTES
POSIBLE.





PUES PARECE
MUCHA COMIDA
PARA SOLO UN
VIAJE, ¿ME
SIGUES?

SOLO
INTENTAMOS
ESTAR
PREPARADOS.
NO SABEMOS
CUÁNTO TIEMPO
TARDAREMOS EN
DAR CON ESE
SITIO.

SIGO
PENSANDO
QUE YO
DEBERÍA
IR.

LO SÉ, PERO ¿QUIÉN
VIGILARÁ A **LOS GEMELOS**
SI NOS VAMOS **LOS DOS?** NO
QUIERO DEJARLOS **SOLOS**--NO
DESPUÉS DE PERDER A SUS
PADRES, Y NO VOY A
LLEVARLOS CON
NOSOTROS.

ADEMÁS--
TYREESE SABE
CONducir LA
CARAVANA Y NADIE
DISPARA TAN BIEN
COMO YO. ESTO ES
LO MEJOR--Y
LO **SABES.**

CLARO,
CLARO. PERO
SIGUE SIN
GUSTARME. MÁS
VALE QUE VUELVAS.
¿ENTENDIDO?

NO
TE PREO-
CUPES.
ESTARÉ
BIEN.









ESTO
ES UNA
MIERDA,
APARTE DE
TODAS LAS
RAZONES
OBVIAS,
DIGO.

ME SIENTO
INÚTIL.
NO PUEDO
HACER NADA--
BUENO, CASI
NADA.

ME SIENTO *CULPABLE*,
SÉ QUE NO DEBERÍA,
PERO NO PUEDO EVITARLO.
SABER QUE ESTÁN AHÍ
FUERA, ARRIESGANDO
SUS VIDAS, BUSCANDO ESE
PUESTO DE LA GUARDIA
NACIONAL--TENGO LA
SENSACIÓN DE QUE
DEBERÍA *ESTAR*
ALLÍ.

DEBERÍA
ESTAR
CON
ELLOS.

¿ESTÁS
LISTO PARA
IR A LA
CAMA?

SOLO TENGO
QUE TERMINAR DE
ENVOLVER ESTO, ALICE
DICE QUE NO ME
CAMBIO LAS VENDAS
CON BASTANTE
FRECUENCIA.

LO
ÚLTIMO QUE
NECESITO AHORA
MISMO ES UNA
INFECCIÓN.



RICK,
YO--

...

¿SÍ?

¿LORI?
¿VA TODO
BIEN?



TENGO QUE
HABLARTE
SOBRE
SHANE.



LETTER HACKS

WRITE TO US AT: WALKINGDEAD@SKYBOUND.COM

Hello, Letter Hacks! We're back for another story arc and another round of new mail! Amanda here, hoping you're all hanging in there. Stuff really begins to simmer over the next six issues, so settle in and get ready. Taking over on variant covers for this arc is the wonderful Stephen Platt & Dave McCaig with an awesome connecting set on #37-42 – a feast for the eyes! Okay, enough food metaphors from me... I'm writing this before lunch...

So much great stuff happening with this series! It's so exciting. Stephen PLATT can you believe it?! Man, I can't. Anyway... let's dive into this mail and see what you people are saying.

Hi Mr. Kirkman:

I just read TWD-The Alien by Vaughn & Martin! I found this by accident online and couldn't wait to read it! What a pleasant surprise! This is Claudia's first and last appearance and her status is Unknown.

Claudia is the deuteragonist of TWD: The Alien. She is a survivor encountered by Jeffrey Grimes in Barcelona, Spain.

During an online panel Comic-Con it was reported you jokingly commented upon Claudia's fate: "Claudia was eaten by a whale shortly after the end of that issue, and that's canon." I had to look up the meaning of canon. Things considered "canon" are basically considered "true" (in the story).

In The Walking Dead Saint's and Sinners, Jeffrey's same panda backpack can be found, implying Claudia was successful in making it to the states, although what became of her after she got there is still unknown. It is possible this is just an Easter Egg, however. I had to look up the meaning of "Easter Egg". An Easter Egg in software is a secret message, joke or screen buried in an application.

Oh boy, Richard – welcome to fandom's two biggest words. I hope you get out now, while you still can.

I did some research on killer whales and a question was asked:
Do killer whales really eat humans?

From our historical understanding of killer whales and the recorded experiences people have shared with these marine mammals, we can safely assume that killer whales do not eat people. In fact, there have been no known cases of killer whales eating a human to our knowledge. In many cases, killer whales aren't considered a threat to most people.

The ending to TWD - The Alien does leave us fans wondering what happened next?

Richard Moore

Well, Richard. I think it's kind of clear at this point that Claudia, along with Jeffrey's backpack were eaten by a whale, and that whale was caught in the Gulf of Mexico and brought to New Orleans where it was eaten by a mass of people. The backpack was then pulled from the carcass and that's how it was visible in the game. Now you know!

I have grown up as a huge Zombie fan for as long as I can remember, even when it was not cool to be a fan of zombies. I waited my entire life for more zombie movies to come out, and when I saw that a tv series called The Walking Dead was coming out I couldn't wait. I read and watched everything I could about it, and you did not let me down. It is exactly what I have always wanted. When I found out that it was based on comic books, I was so mad that I never even knew that they existed and that I missed out on them. So, when I read that you were all releasing them again, I searched all over to find where I could buy each and everyone that will be released, and I have. At age of 45 now, I still can't wait to receive my next copy and enjoy it as if it was the first time they were released. Thank You for such an amazing journey you have put us on, and continue to keep the Zombie world..Alive.

Thank You, Keep up the Great Work!!!

Andy A Anderson
Vernal, UT

Welcome to the party, pal!

Mr. Kirkman and team,

Me again. I read your old comments in the letter column of issue 34 and I just have to say, "Hey --- you're on time, great!" You're going on 35 issues without a single delay. Even with paper shortages, supply chain issues, and everything else going on in the world. I'd call that quite an achievement. Even if you couldn't make it happen back in the day.

Very Respectfully
Matthew H.

No excuses this time! I'd be concerned for myself if we were behind...

Hey Guys!

Wow! Firstly, I'd like to thank you for bringing me into the world of Comics! I've always known walking dead originated in comic form when watching the TV series from the start but had no plans really to get stuck in to the comic series. Recently I was in a comic shop looking for Pokémon cards. I saw the Deluxe issue №33 Cover A on the shelf and had a flick through. Even then, although impressed I placed it back on the shelf thinking "if there's one thing I know about this comic it's that there's a fair amount of issues to collect" I have an addictive personality and my Vintage Pokemon collection has already broken the bank. I didn't even know about deluxe being a reprint in color at this point.

I went home and did some research.. guess what? 2 days later I had 50 copies on route to my address and now exactly 1 week later and having now read 8 issues I have 80 copies inside a walking dead short box and everything. You would have guessed by the numbers here that I want every variant and so desperately needed to catch up to the current issue №35. Damn I love the organisation of collecting, got my bag n board technique down n everything. A week ago I didn't give comics a second thought.

Can't tell you how excited I am to start collecting every variant bi-monthly.

That's awesome! The variant covers so far have just been knockouts. We have some GREAT ones in store for you coming up, too!

Finally my second point, I'm a Tattoo Artist over here in the UK and this book has inspired me so much that I may even give comic art a go at some point. I have to say the Tedesco covers are my favourite (being a realism artist myself) I used to worry my mum when I was 8, coming home from my Dads at weekends drawing decapitated zombies after watching various classic horror movies with my dad. That's my earliest memory of drawing.

Also can I just say, having a comic in my collection with my own letter inside it may make me shit. Do you want that on your conscience?

Gary Mossman

Sorry, Gary.

Yeah, can't resist there, Gary. Sorry.

Mr. Kirkman,

I have collected single issues of The Walking Dead since issue №36. I have been collecting TWD Deluxe since issue one and enjoying it thoroughly. It is genuinely worth the cover price and more for all of the added content.

[Side note: you have insisted that you will never collect TWDD in trade paperback form, so I have been collecting multiple copies as an investment (full disclosure here); however, as I have read through the old letter hacks and seen other things that you have insisted would or wouldn't happen, I am losing confidence that my investment will bear fruit. That is not a criticism, merely an observation. Nevertheless, you are welcome for my being a small part of helping TWDD to get to its final issue ;).]

I don't plan on collecting this series any time soon. But I never said never! There are no plans to collect this book, possibly until after it's full run is published (was it eight years for this full series to run its course? I don't remember.) So no trades for nearly a

DECADE... but I'm sure these spectacularly colored issues will be collected some day in the far future.

Since I have read the whole series already, and since I have many other series I am trying to keep up with, I have relished the freedom to dip in and out of TWDD at will. As a result, I have just learned that every several issues you are printing *modern* letters about TWDD, so I hope this makes it in time to get printed in one of the upcoming issues.

Good news!

I had originally planned a much different letter than this, but since reading the original letter hacks from issue №32, I feel compelled to write about something else.

Oh, no...

I am well aware about the controversy around Michonne's r*pe by the governor, and this is not, as you may surmise, a criticism of that decision. I have critically reviewed the circumstances around the incident multiple times and have come to the conclusion that there is little else you could have done from a narrative perspective, other than keeping Michonne from being part of the investigation party at all, to avoid her fate. Given the personalities of *all* the characters involved, it is almost a foregone conclusion. I am not happy about this fact, but feel that I must acknowledge it.

THAT being said, there is an exchange with a Mr. Abubakari in issue №33's letter hacks that made me feel very uncomfortable. Your response to his very reasonable inquiries about White violence against Black women in fiction penned by White men had very much an "all lives matter" vibe to them, which was completely understandable for the climate in which it was written (and which I myself would have understood and agreed with at the time) but which has not aged well, in my humble opinion.

The question that I have taken a VERY long time to get to is this; if you were to respond to Mr. Abubakari *today*, do you feel that it would be any different? And if so, how? I understand that this may seem like a loaded question, but I hope my previous record of letters written to more than one of your esteemed publications

in a spirit of genuine inquiry will confirm that my intent is not to set you up, but to wonder at the ways in which your perspective may (or may not) have changed relative to the changing times.

As always, I am a huge fan of your work and your thoughtful approach to human relationships in your work, so I eagerly hope you will consider this humble letter worthy of a response.

Ever so sincerely,
Jason M. Poole

Rochester, NY

Well, Jason... I can certainly say I would have responded differently if I'd responded to Mr. Abubakari today. I would have been far more sensitive and understanding in my response as I'm older now and a little better at recognizing my privilege and being empathetic to other perspectives. I still stand by what I wrote, though, and don't regret the subject matter in those issues.

That's our new mail for now but keep your letters coming! We'll be back in just another six issues time. And in keeping with traditions, we've got old Hacks below, this time a one-off early interview with Robert. See you then!

-Amanda LaFranco

See you all back here in a couple short weeks!!

-Robert Kirkman

Welcome to issue 37--I hope you enjoyed it. We're going to be taking a short break from answering mail this issue to run an interview I recently did with Andrea Voiglino for "Alias/Il manifesto". This is going to be translated up for the Italian press, but I figured I'd run it here for all you English speakers to take a gander at.

Enjoy!

1) You are considered one of America's "enfant prodige" comic writers. Tell us something about your first steps into the comic field.

My first step was getting a job at a comic shop during my senior year of high school. I

worked at Red Rock Collectables in Lexington, Kentucky for two years. That was the first thing I did. While there, I learned how Diamond, the comic book distributor here in the United States, got books to the store, and how that worked out, how that generated a profit, I really paid attention to how everything from a retailer point of view worked out.

The comics biz is really simple. It's creator to publisher to distributor to retailer to reader. It's pretty easy to make those five steps happen on a SMALL scale. So I eventually became a publisher. I started Funk-O-Tron, my publishing company when I was twenty, about a year after I quit working at the comic shop and two years after graduating high school.

I published comics for two years. At first as a side job and later, I quit my day job at a lighting warehouse and started publishing full time. I published BATTLE POPE, which I wrote (and later republished in color at Image Comics) and a few other books I didn't work on.

Eventually, BATTLE POPE got me noticed at Image Comics. That allowed me to start writing more, because I didn't have to worry about publishing the work. I did a SuperPatriot mini-series for Erik Larsen and that led to me doing TECH JACKET, INVINCIBLE, CAPES, BRIT, THE WALKING DEAD, CLOUDBALL and REAPER at Image.

After working at Image for about a year or so some people at Marvel started to notice the work I was doing on INVINCIBLE at Image. Then THE WALKING DEAD was a big success and Marvel started offering me work. I started on an ill-fated Sleepwalker series for their Marvel Epic imprint but that was cancelled before it came out and only the first issue was released (I wrote three issues). Then I was offered a Jubilee series, which I did, and a short run on Captain America. After that Marvel offered me an exclusive contract, but allowed me to continue working on INVINCIBLE and THE WALKING DEAD.

That more or less brings us up to date.

2) From EC's "Shock Suspense Stories" to Marvel's "Tales Of The Zombie", from Dracula to Constantine, the American comic book scene has proven to be a real gold mine for the fans of the undead. Who are your favourite scare comics authors of the past? Let's talk a bit about the ones who've mostly influenced your vision.

I hate to admit it but I haven't read a whole heck of a lot of horror comics. I've read an odd issue or two of EC's old Tales from the Crypt series but I couldn't even begin to guess the creative team on that. I started reading comics in 1990 when I was 11 or 12 years old. By that time there weren't a lot of horror comics running and really, I got most of my comics at Wal-Mart for the first few years I collected so it was mostly Marvel comics and a few DC comics... that was all I had to choose from. The closest thing to horror comics I probably read was the first Batman/ Predator crossover drawn by Andy Kubert... or really, I guess Hellboy would count.

I draw most of my horror inspiration from movies, more or less. Zombie movies, vampire movies, monster movies, whatever. I've always been a big fan of George Romero, Wes Craven, John Carpenter, Clive Barker, Peter Jackson and the pile of others I'm more than likely forgetting.

3) Rick Grimes' saga had a great impact notwithstanding the success of the asian horror phenomenon and today's lavish computer-inked books. Did you expect such a success for something so gritty and down-to-earth? How do you explain it?

Lord no, I didn't expect THE WALKING DEAD to be anything close to the success it has become. At first I wasn't even sure it would last 12 issues. I mean, you can't exactly admit to that while you're trying to promote a book. It was certainly ballsy on my part to promote this comic as "the zombie movie that never ends" when I wasn't sure it'd last more than a year--but y'know you do what you gotta do.

I didn't know how the market would react to the book--but more than anything, I just hadn't had a good track record up to that point. BATTLE POPE never sold well, TECH JACKET had been cancelled at issue six, INVINCIBLE was struggling to hang on due to low orders on that book at the time and I had no reason to think THE WALKING DEAD would be any different.

I certainly wanted to write the book forever but what I want and what happens are rarely completely in-line with each other.

And yet--the book came out and was a near instant success. By the time issue 2 was in stores I had a pretty good feeling that the book was catching on. Sell though at the stores was doing really well and our orders had already started to shoot up, so things were looking good.

But even then--I didn't know we'd reach the level we're at now. Our sales on single issues are now at more than triple what our first issue sold and our sales continue to creep up at least a little bit every month. I've got a lot to be thankful for--that's for sure. I try to repay fans who support the book by delivering the best possible stories I can every month and by promising to stick with the book for as long as possible. I don't want to be one of those creators that has a hit and moves on, leaving someone else to handle things. I'd be happy writing this book twenty years from now.

I love working on this book.

4) In the first "Walking Dead" TP intro, you hinted that you're gonna chronicle Rick Grimes adventures for the whole of his life. How can you possibly do that? Did you have a masterplan from the very beginning or you're developing things "on the go"?

Well, keep in mind, Rick could die at any time--so that would chronicle his adventures for the whole of his life right there. I seriously doubt Rick is going to live to be 80, and at the pace this comic usually runs at that would take about 300 years to reach. We're at issue 37 now and not even nine months have passed. Rick could only have two years to live and that could take another 100 issues to show.

Also, I don't think I ever said the book would end if Rick died. It could easily continue after his death.

As far as a master plan goes--I don't have one. When I started, I had mapped the book up to about where I am now, actually. I've, of course, changed some things here and there--and I've added stuff, and along the way I've come up with dozens of other things to do with the book that will keep it going and keep it interesting for years to come. I'm constantly thinking of new and horrible things that will happen to these characters. I love them so much, but I love doing terrible things to them.

So yeah, I do pretty much write things on the go from issue to issue, but I follow a larger plot I've got mapped out for some time. I like to play things fast and loose, though. That's how life is--we never know what's going to come next. So while I do have a road map--if a side road pops up on the horizon at the last minute, I don't hesitate to go that route knowing that I can eventually get back on the main road at a later date.

I keep things interesting for me and hopefully the readers as well.

5) How much of yourself do you put in the character of Rick? How much of your personal experiences get on the pages of the books?

Well, at least a little bit. A lot of things in the book are based on how I think I might react in the situations the characters are put in. But really, half the fun of writing the book is making the characters do things I would never do--it keeps things interesting for me.

Now, Rick and his family are from Cynthiana, Kentucky that's where the first issue takes place. He wakes up in Harrison Memorial Hospital. I'm from Cynthiana, that's where I grew up--I got stitches in Harrison Memorial Hospital. The first artist on the book, Tony Moore is from there, too. So the way the places are drawn is more or less accurate as well. There are little changes here and there because I wanted certain things to happen but for the most part it's accurate. So that's a little bit of me in the book.

Ultimately, this book is about a group of very different people struggling to live and survive together. I try to make these people as different and unique as possible... so at the end of the day there's not much of me in these characters. I worked at a pizza place like Glenn and I was massively in debt at one point like Allen and I'd love to ride around in an RV with two young girls in my later years like Dale, but honestly... that's pretty much it.

I still have both of my hands.

6) What's the big difference in working with different artists like Tony Moore and Charlie Adlard? Are there plans to get other artists on board? Who's your "dream artist" for TWD?

My dream artist is Charlie Adlard, really. Tony drew the first six issues and the first 24 covers. Tony is an amazing artist who I've known since the 7th grade and have worked with on numerous projects. Tony brought a lot to the table for the first volume of this series and I don't think anyone can deny that he's a fantastic artist. The problem was he couldn't keep on schedule with the book, it took him almost a year to do the first six issues and the schedule was starting to catch up to us. Tony was getting other offers on other books with looser deadlines and so it was decided

that he would move on and just do covers. When it came time to replace Tony I looked at a few artists before I settled on Charlie simply because I didn't think Charlie would do it.

Just to be sure, I offered him the gig and was shocked when he accepted. I had published Charlie's work in an anthology I put out back in the Funk-O-Tron days but never in a million years did I think he'd be willing to hop on THE WALKING DEAD. By this point the book was a clear success, and I was able to offer him a guaranteed page rate just based on what our sales were at the time--but I had no idea the book would continue to climb in sales and become the hit it is today--and neither did Charlie. I'd always been a huge fan of Charlie's work. I first encountered his work on Larry Young's Astronauts in Trouble but Charlie has been around for YEARS (seriously, he's very old. Heh.). He's done work on nearly every major character at Marvel and DC from Batman to Spider-Man to Green Lantern to, well... you get the idea. I was jumping for joy when he signed on to start the book with issue 7.

And he's so professional and reliable he finished issue 7 right away and dove into issue 8 and got us back on schedule right away.

Charlie's art is much more gritty and dark than Tony's. I think it's a much better fit for what I wanted to do and where I wanted to go with the book. It also worked out that the book got much darker and violent as Charlie came on so it really worked well with the tone. Charlie really hit his stride early on with the book and has only gotten better and better with every issue.

So Charlie is it for me. If he ever decides to move on--I'll worry about another artist then, but for now--I'd be happy to have Charlie finish out the book with me... in a few decades or so (he's not THAT old).

7) "The Walking Dead" seems to take direct inspiration from the narrative clichés of all George A. Romero's flicks. Why skipping other interesting character driven zombie Movies like "The Evil Dead", "Re-Animator" or "The Serpent and the Rainbow?" Why did you choose to stick to the "man-eating zombies" thing?

Well, I think most zombie movies follow Romero's "rules" at least partially. There are variations in the speed of the zombies and other minor things but for the most part things pretty much run in-line with what

George Romero set up aside from a few exceptions. So, I kinda thought I'd do my part in cementing the "rules" in other works about Zombies. Vampires and Werewolves have these set rules that are used to varying degrees in all works of fiction featuring them... but zombies are sometimes used in vastly different ways. So I just wanted to be another person out there following the "rules" as I think they should be.

Also, these types of zombies lend themselves better to a long-term survival story that spans a number of years. I couldn't very well go the mad-scientist or the haunted cabin route and keep things interesting for years.

8) More on that. Unlike Romero, who gave his movies a strong political and satirical subtext, you seem to have put all your effort in character development and continuity. This seems quite funny, considering your "Battle Pope" stint and the frequent post-September Eleven references of today's so many mainstream comics.

I like to keep things as timeless as possible. I'd hate for the issues of today to date the work. I think I've kept things fairly universal in the book. I mean, once we all have cell phones implanted in our heads it'll be hard to argue this didn't take place in the past but for now at least I don't think there's anything that dates to work too terribly much.

9) Let alone the references to all survival horror's classics, seems to me that "The Walking Dead" is very akin to "grown-ups" comics like "Kings in Disguise", "Strangers in Paradise", "Blankets", etc. Which is quite surprising, if you think about the average "Wham-Bam" approach of Image Comics. After all these are the same guys of "Spawn" and "Savage Dragon"...

Ah, but you do Image a disservice by judging them by one book. They are also the company of Leave it to Chance, A Touch of Silver, Age of Bronze, Ministry of Space, Fell, Hawaiian Dick and countless other cerebral non-superhero books. Image is a company that can publish the wham-bam action of Savage Dragon and INVINCIBLE right next to the artiness of something like Kabuki or humor books like Liberty Meadows or PVP. Image is a truly unique and fantastic comic book publisher and I think THE WALKING DEAD is just another quality book that fits in well with their overall line-up.

But yeah, the book is about the characters. I

want people to care about the characters and want to see what happens to them next—above all else, this is what's most important with the book. Right now the American comics market is in the middle (or near the end) of a horror comics boom, or more specifically a zombie comics boom. They're everywhere. I don't think there's a publisher in comics that hasn't done at least one zombie book in the last five years. And that's going to bust eventually, soon, I think. Pretty soon people are going to be sick of zombie books. And if this book was solely about "zombies" and had little else to offer—the book might be hurt by that bust—and honestly it could still be hurt. But hopefully people will see there's much more to this book than simple zombie action and gore.

To be honest—I wouldn't have any fun writing this book if it was just zombie nonsense all the time. I'm much more interested in chronicling the lives of these characters than simply figuring out ways for them to die gruesome deaths.

10) Although zombies have developed a loyal following during their ventures on the silver screen, comicwise they've never experienced a success like the one they had with "The Walking Dead" or "Marvel Zombies". How do you explain that?

I'm totally awesome? All joking aside—I have no clue. *Marvel Zombies*, I think, is a success because it's something Marvel has NEVER done before. It's something that's just shocking to see Marvel allow to be published. I did things in that book I thought I was going to be fired over—but they were fine with it. And I've got to think that at least contributed to its success.

With *THE WALKING DEAD*—I don't really know. I think it has very little in common with other Zombie comics in that we focus on the characters so much. I'd like to stick with the book to the point that there aren't many zombies left in the book. I'd love to be able to write this comic for twenty years or more—to the point where the characters (that are left) are building houses and only see a zombie once every few months—and the book is more about reestablishing civilization than it is about continually protecting themselves.

Most other zombie comics are just short-term cash grabs, really. Just do a one-shot of five or six issues and move on. And when you do that—you really don't have the room to do anything that hasn't been done better in countless movies. Now there are, of course,

exceptions to that—like *Remains* by Steve Niles and *Kieron Dwyer*, which I thought was great. But for the most part, I don't think other zombie books offer up anything new.

At the very least—*THE WALKING DEAD* offers the promise of the continued adventure... sticking with the same characters for years reaching past what any zombie movie has been able to show thus far.

At the end of the day, though—I have no clue why it sells so well. Maybe my mom is buying all the copies.

11) In the last few years you've been working alongside majors like Image and Marvel nonchalantly shifting from comedy to horror, from super-heroes to "What if". In which context do you feel most at ease, and why?

I find it all equally difficult. Some days I'm in the mood to write *THE WALKING DEAD* but *Ultimate X-Men* is due and so it's kinda hard to kick into super-hero gear but for the most part I'm able to avoid that. I like doing different types of things all the time—it keeps things fresh and keeps me from having ideas that are interchangeable between whatever I'm working on.

I'm never sitting around deciding if I should do something in *THE WALKING DEAD* or save it for *INVINCIBLE*. Everything I work on is so different from each other it's easy to keep things separate and bounce from book to book.

So some days it's easier to do a light-hearted superhero book and some days it's easier to do a dark superhero book or a survival horror book, it really just depends on what kind of mood I'm in and luckily, I've got enough differing work to be able to work on something no matter what mood I'm in.

And that'll do it for this month. I promise to resume regular mail-answering duties next month. See you then!

-Robert Kirkman

NÚMERO 37

SALA DE MONTAJE

con Robert Kirkman

TWD (37)

(1) LORI + SHANE TIENEN SEXO.

(2) MÁS.

(3) MÁS.

(4)] DOBLE PÁGINA

(5)]

(6) RICK + LORI CHARLAN RICK: "¿EN QUÉ ESTÁS PENSANDO?" LORI "¿EH?"

RICK: "ESTÁBAMOS HABLANDO DE ATLANTA... Y TE

(7) ¿RICK + LORI? VAMOS A DORMIR. HAS DISTRAÍDO.

(8) ALICE ADECENTANDO LA ENFERMERÍA -- CHARLANDO CON CAROL. HAS MADRUGADO, ¿EH?

(9) PATRICIA + BILLY CHARLANDO... LA BODA DE MI HERMANA... BLAH.

(10)] ¿DOBLE PÁGINA? HERSHEL PRESIDE LA BODA DE GLENN + MAGGIE.

(11)]

(12) NOCHE DE BODAS.

(13)

(14) PARTIDO DE BALONCESTO. ¿TRES CONTRA TRES?

¿ANDREA, GLENN, MAGGIE, TYREESE,
BILLY, ALICE?

RICK NO JUEGA.

(15) LA GENTE EN EL PARTIDO DE BALONCESTO HABLANDO. LORI -- ¿PENSANDO EN SHANE?

(16) INVENTARIO DE ARMAS. GENERADOR ENCENDIDO - SOCIOS + SABUESOS.

(17) DECIDEN SALIR.

(18) ~~RICK~~, GLENN, TYREESE, MAGGIE, ANDREA, AXEL.

(19)

(20) (N) ¿SE MARCHAN EN LA CARAVANA? GENTE CHARLA DENTRO DE LA CARAVANA.

(21) RICK -- VOLVIENDO A VENDERSE EL MUÑÓN. CHARLANDO CON LORI. CARL DUERME EN OTRA CELDA.

(22) A TODA PÁGINA RICK, TENGO QUE HABLARTE SOBRE SHANE.

Otro número tranquilo y éste lo empezamos con un flashback. Si habéis estado atentos, recordareis que los cómics Nº1 y Nº7 también empezaron con flashbacks. Lo que significa que los volúmenes 1 y 2 también. Durante un tiempo, sopesé empezar todos los arcos narrativos con un flashback, para poder usarlos para dar cuerpo al mundo y proporcionar un trasfondo a los personajes. Al final, decidí no hacerlo.

A medida que escribía la serie con los años, lo que probablemente pedían más los fans eran "más flashbacks". Así que quizás fue un error por mi parte, pero creí que había tanto que contar que hubiera saturado la historia dando saltos al pasado cada seis números para contar más historias del trasfondo de varios personajes. Y en mi caso, prefería sacar a la luz el pasado en escenas de diálogo. Rompí contantemente la regla de oro de "mostrar sin contar", lo que volvió loco a Ed Brubaker. Recuerdo haber recibido muchas llamadas telefónicas tuyas en las que me decía: "¿Por qué haces estas largas escenas de diálogo de gente charlando alrededor de fogatas?! ¡Pasa a un flashback!" y yo argumentaba que el propósito de las escenas era ver cómo le afectaba a la gente en ese momento. Yo quería MOSTRAR... quería mostrar la reacción de los personajes a las historias y cuál era su respuesta emocional. Y la verdad, al final del día, ¿qué sabrá Ed Brubaker de redactar?

Oh.

¿Mucho?

Bueno, yo no diría que es TAN mucho mejor que yo.

Oh. ¿Lo es? ¿Más? ¿Mucho más?

Oh, sí.

Vaya... a lo mejor tendría que haberle hecho caso.

CAMBIEMOS DE TEMA. Shane fue un personaje importante en los primeros números de la serie y fue estupendo poder contar con él otra vez en la serie, y mostrar que su influencia en esta serie aún persiste, a pesar de que murió hace 30 números.

No sé por qué me resulta tan gracioso, pero no he pensado dos veces en *Socios & Sabuesos* en los últimos 20 años, así que ver que lo mencionan en este número me hace gracia. Excelente elección para el tipo de videos aleatorios que puedes encontrar en una prisión, joven Kirkman.

NOTAS DE PÁGINA:

1-3: Más de esa espectacular abreviatura. Claramente, hay mucho más que sexo en esta escena. Estoy seguro de haber comentado esto, pero lo volveré a hacer. Siempre me fastidió que el público de los cómics y de la serie fuera tan duro con Lori por su infidelidad. Veréis, el mundo se estaba terminando. Personalmente, yo le daría un poco de margen a mi esposa. Dicho esto, igual debería haber invertido más tiempo

destacando su arrepentimiento y centrándome en este momento. Para mí, eso estaba ahí, pero puede que de forma muy interna. Ojalá hubiera quedado mejor reflejado lo asustada y aterrorizada que estaba antes de acostarse con él, y cuánto arrepentimiento y vergüenza había sentido después. ¡Tan solo es humana, sabéis!

4-7: Al parecer, esta parte de la trama volvió a seguirse muy estrechamente. No cambió mucho en el proceso.

8-9: Creo que el hecho de que aquí la escritura sea tan uniforme significa que todo se escribió del tirón y en orden. Hubo muchos números a lo largo del camino que me salieron sin más del tirón. Parece que este fue uno de esos. Aquí no hubo muchas dudas.

10-11: Aquí hay un puñado de pasajes de la biblia sacados de Google. Las bodas en los cómics tienden a ser aburridas. Me parece muy curioso que sea un tema que venda cómics, ya que los números de "La Boda de..." siempre son muy publicitados, se venden extremadamente bien... pero son super insulsos. De modo que las bodas que he hecho en los cómics han ocupado un par de páginas como MÁXIMO. Eso es, id a mirar. Os prometo que es cierto. La boda de Mark y Eve en INVENCIBLE ocupó UNA PÁGINA. SOLO UNA. Haced un favor a los dibujantes, escritores de cómics, que las bodas sean cortas. **NOTA:** La mejor boda de cómics de la historia: *Savage Dragon* #41. Larsen la convirtió en un asombroso festival de cameos, la boda representa una comedia y de repente estalla una gran pelea y hay un montón de acción. Eso es una buena historieta.

13: Esta escena está en blanco. Es muy probable que no tuviera planeado el momento de Tyreese/Michonne y simplemente lo pusiera ahí durante la etapa del guion. Posiblemente para preparar su pequeño intercambio de opiniones delante de la caravana.

14-15: Esta escena, y la escena del final, son básicamente para mostrar que Rick va adaptándose a la mano que le falta. Ya no es el que está en el centro de la acción... por ahora.

16: Inventario de armas. Generador encendido - *Socios & Sabuesos*. ¡Supera ESO, Brubaker!

18: Sí. A veces me limito a enumerar quién aparece en una escena y la pienso más tarde.

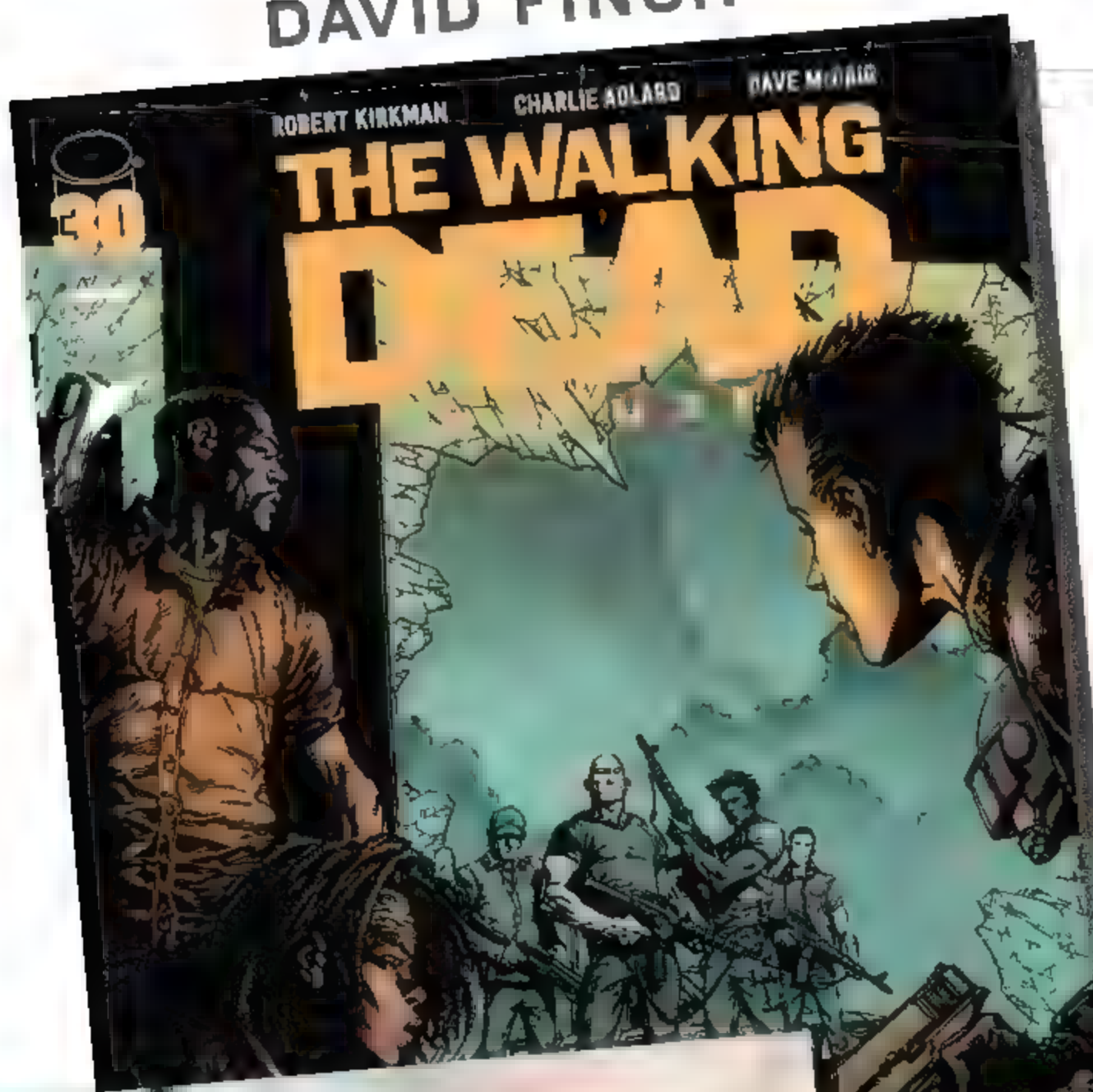
20: "Gente charla dentro de la caravana." se convirtió en: "Aquí dentro apesta." Heh.

21-22: Y nuevamente, terminamos con un momento dramático importante en vez de con un final de suspenso muy loco. Sigo pensando que prefiero esta clase de finales emocionales para un número. Si haces bien tu trabajo, este drama debería ser tan interesante como una pistola apuntado a la cabeza de un personaje al azar. ¡Esperemos que no rebaje la tensión de inmediato en el próximo número y arruine esta escena!

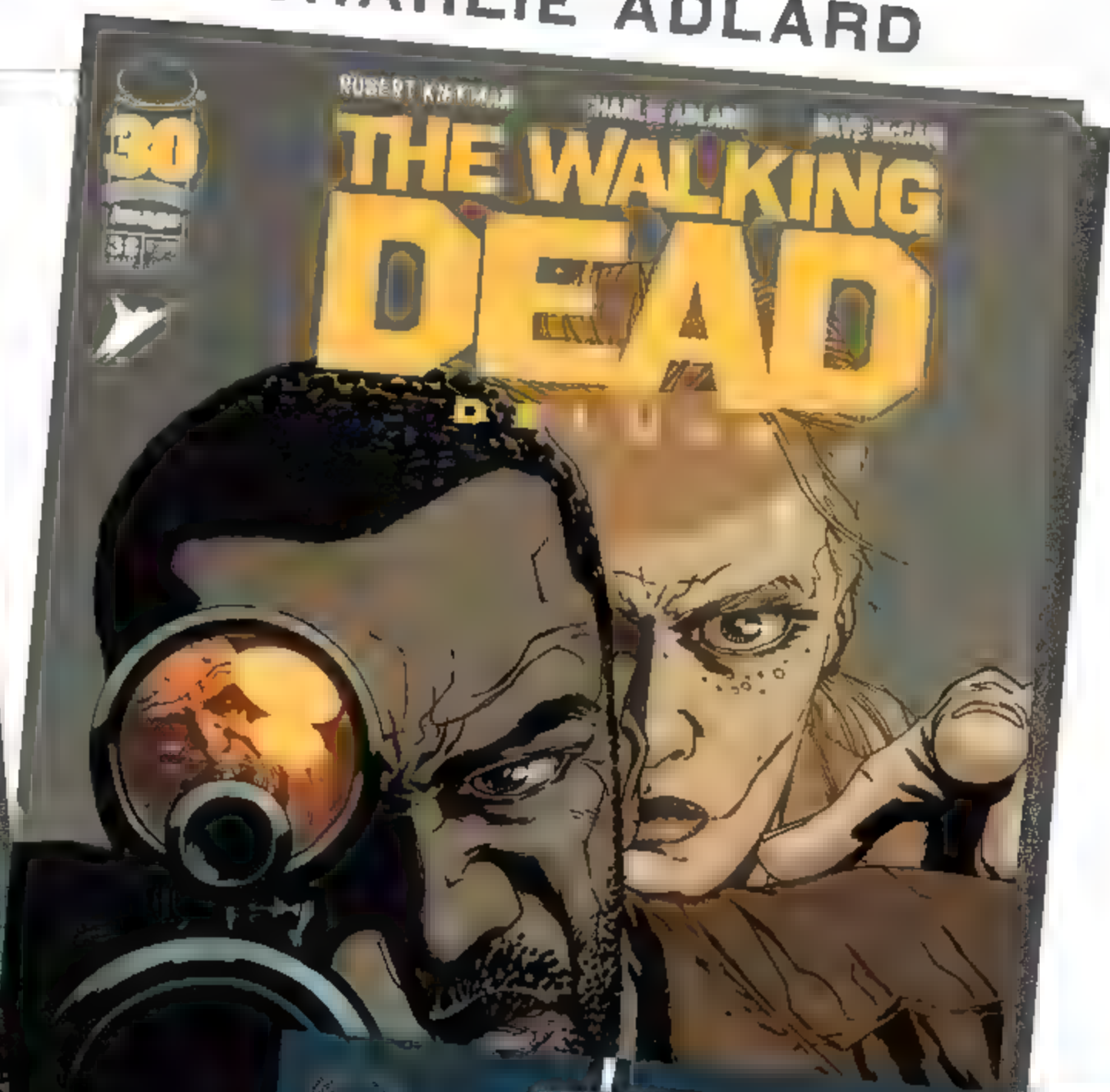


“Si esos locos *tratan* de atacarnos... Necesitaremos todos los tiradores que podamos conseguir.”

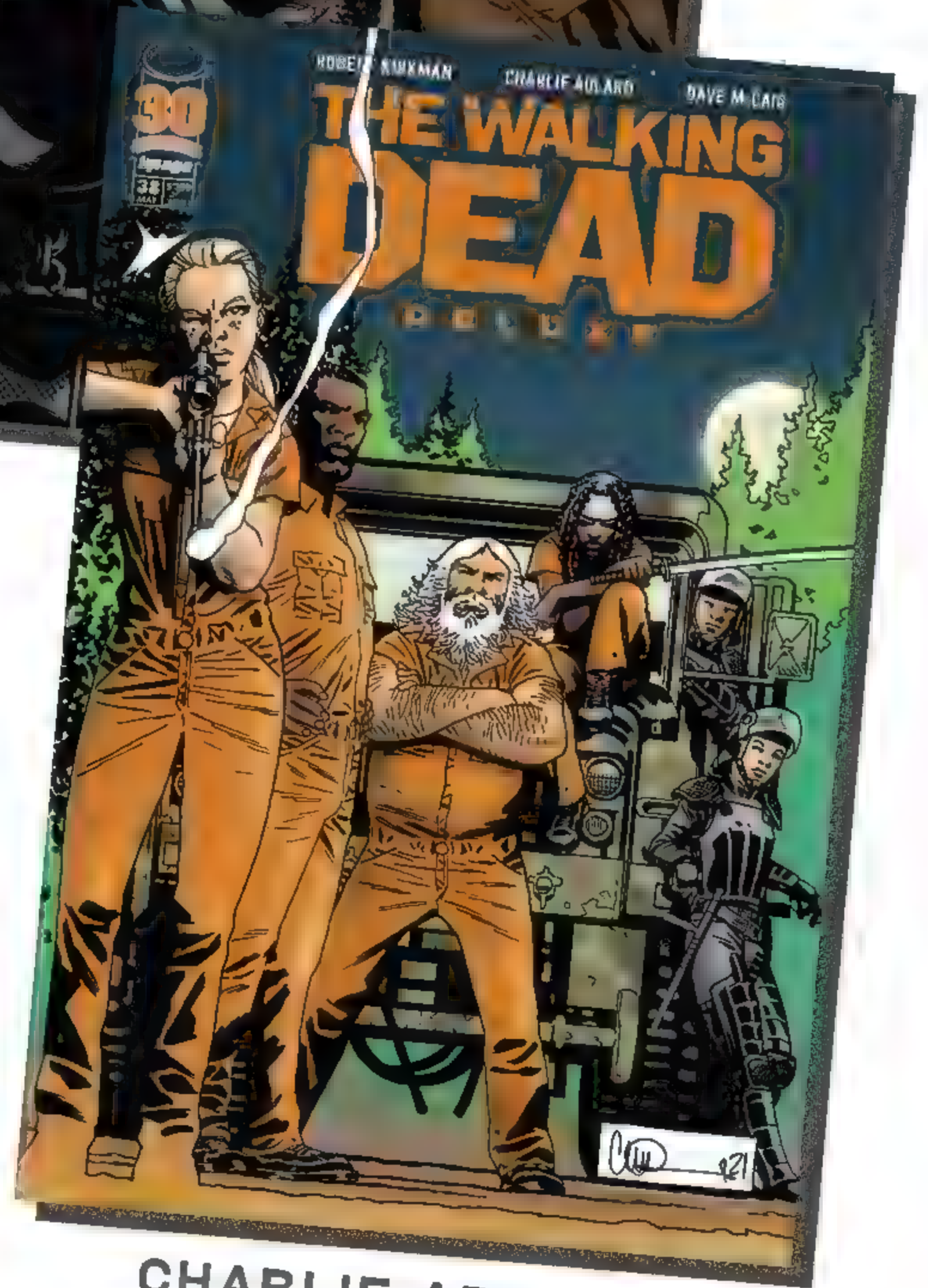
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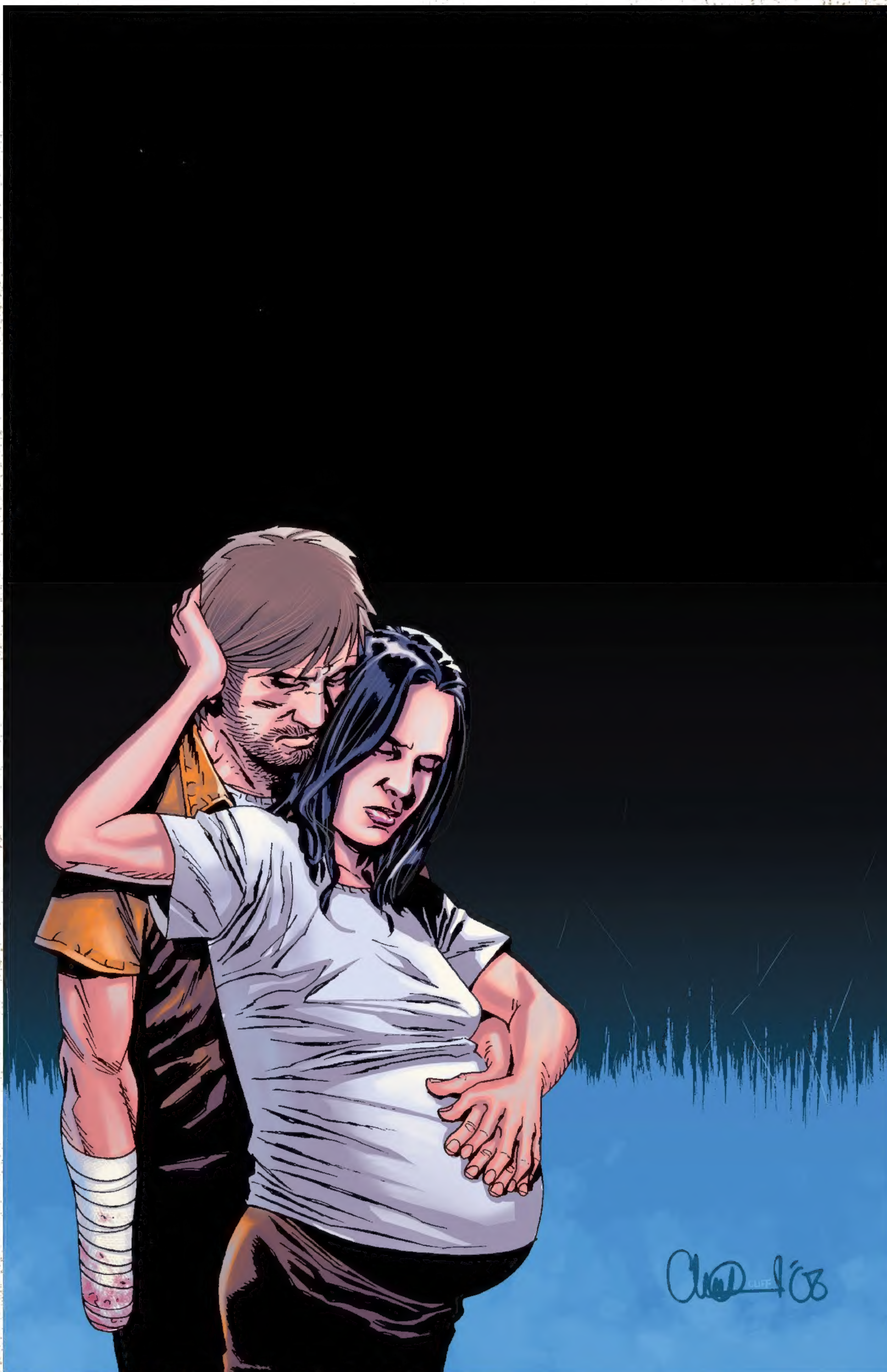
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